Latest Art, Culture, Food, Tourism News, Views & Announcements

CULTURAL ONLINE MAGAZINE

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MAR 11, 2022

INK OCHi

46

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FIRST OF ITS KIND FROM KERALA

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INSPIRED BY NATURE

Paper Landscapes

BY AYUMI SHIBATA

CULTURAL eMAGAZINE
INK OCHi
FIRST OF ITS KIND FROM KERALA

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Editor's Note

PAPER ART & CRAFT

Our brains may be tapped into the digital world of selfies, Tinder and dog videos, but when it comes to art, the love we have for paper, in its many forms, still remains. There is a certain charm and sense of peace that comes from putting brush to paper, folding it into different shapes or even cutting it up to create something new altogether. From origami and kirigami to paper cut, collage and sculptures, artists are constantly transforming this modest resource into beautiful works of art.

The precision required is pretty immense considering one slip of the hand could ruin the entire creation and make you start over.

We all created our own works of flying art when we were younger through soaring paper planes across classrooms. Today we look at our cover story in this issue some amazing paper landscapes that are cutting, folding, bending, glueing, rolling and transforming paper in innovative ways, using it imaginatively in ways we never thought possible.

Happy Reading...!!
Varghese T. Thomas

Craft -Y

Amazing
TO KNOW

By Laila Tyabji

Sometimes in the midst of wars, doom, destruction, and gloom, something unexpected makes one's heart leap with joy.

All of us craft-y types knew Harkishen potter. In the 80s he and Giriraj were the two stars from the Uttamnagar potters colony who transformed the humble terracotta mutka, kulhar and surahi into extraordinarily beautiful art forms - starkly elegant planters, lamps, vases that began to grace Delhi's most fashionable interiors.

Many potters followed suit but Harkishen and Giriraj were the maestros. Both became National Awardees and Shilp Gurus. Giriraj went in for monumental scale, Harkishen increasingly specialised in delicate glazed miniatures. He sadly passed away last year. >>

Craft -Y

Amazing
TO KNOW

So what made me so happy?
The sight of two of Harkishen's young daughters, Sapna and Rekha, confidently manning their own stall at our BASANT Bazaar!

Carrying on their fathers tradition with their own unique and individual twist. One makes tiny miniature figurines of animals and birds, another table ware, a third (at home today) big vases and urns. They've already picked up some awards.
It was utterly delightful to see them. <>

Writer - Laila Tyabji
Chairperson at DASTKAR,
Faculty - Fine Arts College, Baroda and Toshi Yoshida Academy of Arts, Tokyo.

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Ganga Ram ji

Amazing
TO KNOW

Source: The Better India

A million wrinkles crease his face; his eyes are clouded with age. Meet 94-year-old wood carver Ganga Ram, Nainital's last surviving master craftsman of the vanishing Likhai tradition of wood carving.

In the olden days, the doors and windows of Uttarakhand's old village homes were made in the traditional style i.e with Likhai wood carvings on them.

Walnut wood was preferred for carving as it was dense and had a fine grain that was good for making minute designs. On drying, it took on a dark and beautiful colour. As for the tools used for carving – chenni, pateshi, aari, and basula, most of them were locally handcrafted.

But sadly, houses in the region no longer have these exquisitely carved doors – 'plain' doors and windows is what everyone wants now. >>

Ganga Ram ji

Amazing
TO KNOW

“This work has stopped now and the young ones don't want to learn the craft", says Ganga Ram ji, and adds, “I am too worn out to continue.”

The silver lining in the cloud is that Aarohi, an NGO working in the hills, is working on documenting Ganga Ram ji's craft.

Homestays in the region are also being retrofitted with these wood carvings through Shilp Studio, a collaborative project between Himal Prakriti and IIT Rourkee. <>

Kerala's 'Walking Library': KP Radhamani walks 4 km everyday to distributes over 500 books a month to tribal kids in Wayanad.

Source: The Better India

Thanks to KP Radhamani, the 65-year-old ‘walking librarian’ of Mananthavady taluk of Kerala's Wayanad, scores of women preparing for competitive tests in the region have been able to get books at Rs 5 per month.

Radhamani has been distributing books to women, kids and the elderly ever since 2012. Braving the hilly terrain, she walks around four kilometres daily carrying a basket of books.

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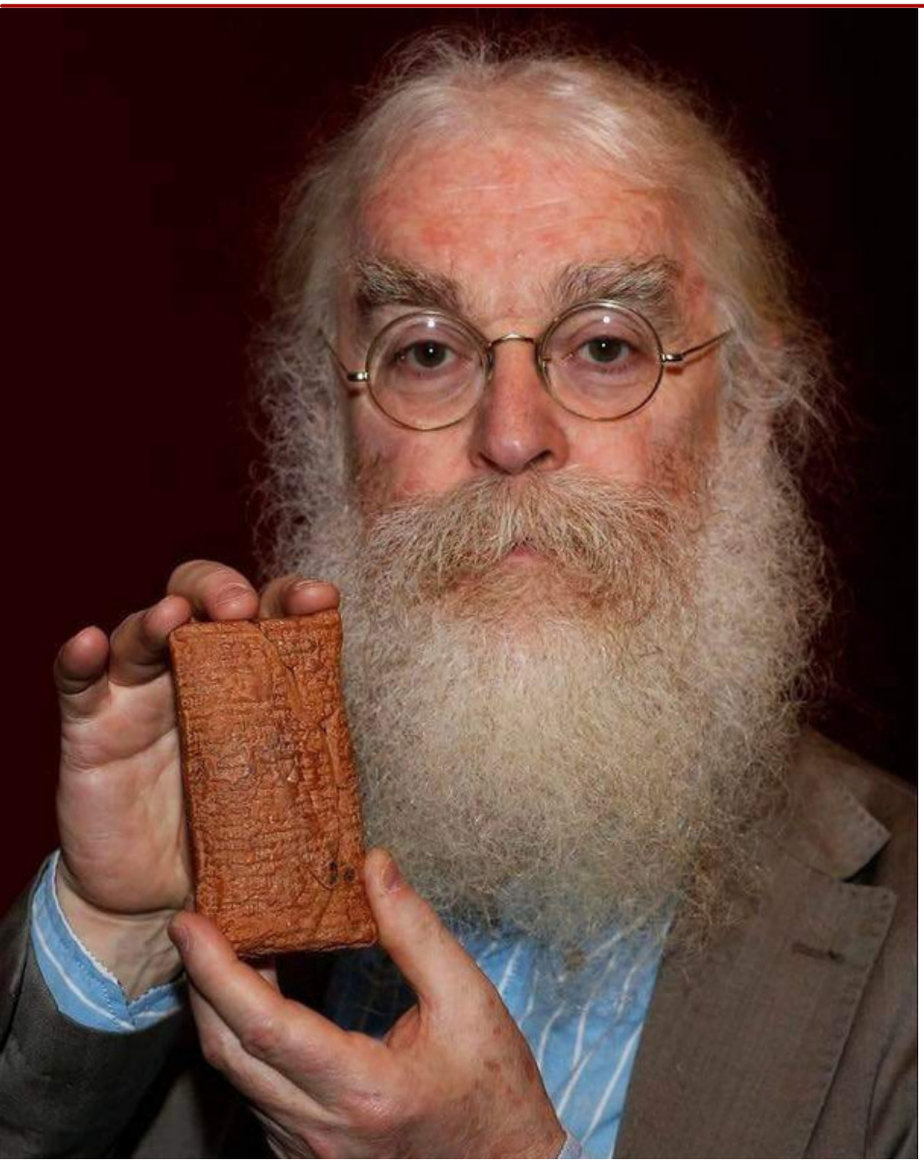

Amazing TO KNOW

Source: Archaeology & History Mag

Dr Irving Finkel holding a 3770-year-old tablet, that tells the story of the god Enki speaking to the Sumerian king Atram-Hasis (the Noah figure in earlier versions of the flood story) and giving him instructions on how to build an ark which is described as a round 220 ft diameter coracle

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Chitradurga Fort

Amazing TO KNOW

Source: Archaeology & History Mag

CHITRADURGA Fort History

Built -the 18th century
Built by - Nayakas of Chitradurga
Materials - Granite stones
Battles/wars - Nayakas against Hyder Ali in 1760s, 1770s and 1799

Chitradurga Fort or as the British called it Chitaldoorg, is a fortification that straddles several hills and a peak overlooking a flat valley in the Chitradurga District, Karnataka, India. >>

Chitradurga Fort

The fort was built in stages between the 11th and 13th centuries by the dynastic rulers of the region including the Chalukyas and Hoysalas, later the Nayakas of Chitradurga of the Vijayanagar Empire. The Nayakas of Chitradurga, or Palegar Nayakas, were most responsible for the expansion of the fort between the 15th and 18th centuries.

The fort was taken over for a short while by Hyder Ali at Chitradurga in 1779. The fort was captured by the British forces twenty years later when they defeated his son Tipu Sultan. The fort is built in a series of seven concentric fortification walls with various passages, a citadel, masjid, warehouses for grains and oil, water reservoirs, and ancient temples.

There are 18 temples in the upper fort and one huge temple in the lower fort. Among these temples, the oldest and most interesting is the Hidimbeshwara temple.

The masjid was an addition during Hyder Ali's rule. The fort's many interconnecting tanks were used to harvest rainwater, and the fort was said to never suffer from a water shortage.

HISTORY: as per available records the hills surrounding the fort have links with the epic Mahabharata. It is said that a man-eating giant named Hidimbasura lived on the Chitradurga hill and had terrorized everyone around. When the Pandavas came with their mother Kunti in the course of their exile, Bhima had a duel with Hidimba. Hidimba was slain by Bhima and peace returned to the area. Legend further states that the boulders were part of the arsenal used during that duel.

Temples in the for Eighteen temples were built in the upper fort. Some of the well-known temples were the Hidimbeswara (an ancient history is linked to it), Sampige Siddeshwara, Ekanathamma, Phalguneshwara, Gopala Krishna, Hanuman Ji, Subbaraya, and Nandi. <>

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On Screen: Amal Nath K (Alumni of Kalakshetra) & Sreelakshmi K G | Flute: Nikhil Ram
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Paper Landscapes

BY AYUMI SHIBATA

AYUMI SHIBATA was born in YOKOHAMA, JAPAN.

Inspired by nature

Kami is the Japanese word meaning ‘god’, ‘divinity’, or ‘spirit’; but it also means ‘paper’.

Kami reside within nature. They dwell in the sky, in the ground, in the wind as well as in various objects such as old trees, big rocks, and man-made creations.

Kami move freely beyond time, universe and places, appearing during events, as well as in our houses and our bodies.

These spirits also dwell in paper. In the religion of Shinto, white paper is considered as a sacred material.

“Ya-o-yorozu no kami”is the term we use in the Japanese language to speak of the infinite gods and spirits who live together all around in the world and the universe.

Working within this cultural framework, she uses the traditional method of Japanese paper cutting to bring attention to the delicate relationship we as humans have with the environment.

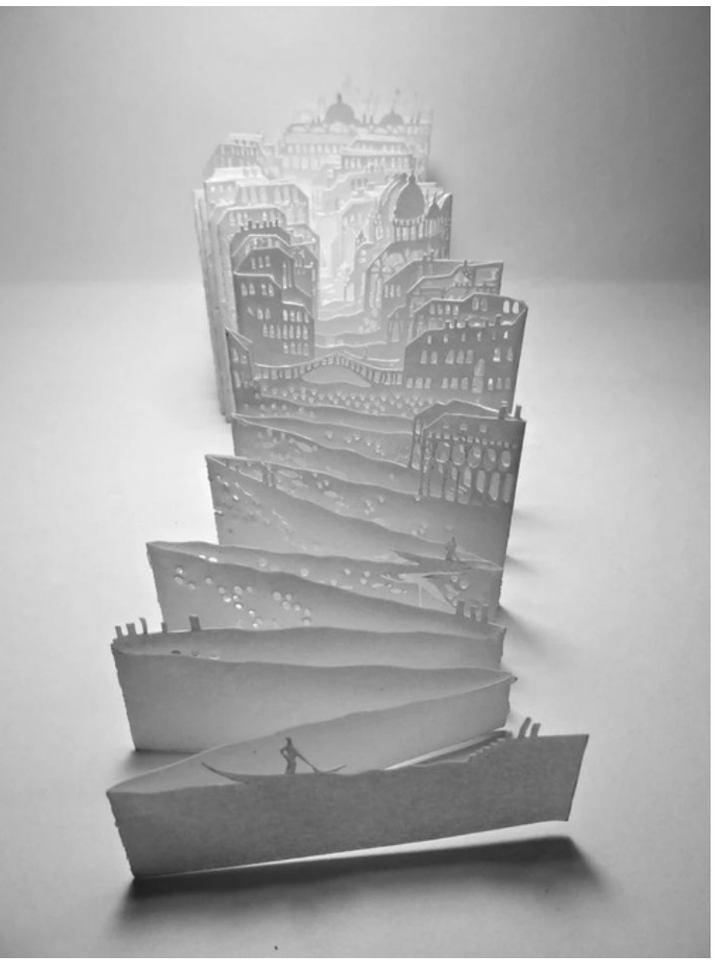
Within work, she wants to create a discussion about how we relate and care about the world we were given. >>

Paper Landscapes

BY AYUMI SHIBATA

Japanese Artist Ayumi Shibata's Surreal Landscapes

Text by Niyaz Huseynzade / Freeyork



In a world of increasing digital distractions, Japanese artist Ayumi Shibata's paper landscapes are a breath of fresh air. Shibata creates stunning worlds using layers of paper and light and shadow. >>

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Paper Landscapes

Her designs have intricate details and a dynamic flow that is breathtaking. These beautiful sites aren't based on a specific location; instead, they're about what the artist "wishes and believes the planet's future might look like." Take a few minutes to explore her work- you won't regret it!

Shibata's ethereal vistas depict a planet in which humans and natural forms coexist, and she likens her works to have a "Yin and Yang" aspect. Paper is represented by Yin, the substance, while the ways the pieces cast shadows are associated with Yang, the unseen realm. "The light is an image of spirit and life. The sun rises each morning and breathes new life into the world. My works are a place to look at both the physical world and the visible one," she adds. >>

Paper Landscapes

The creative elements have more profound resonance for the artist: Kami means god or spirit in Japanese, but it also refers to paper, a sacred material in Shintoism. “Invisible ‘Kami’ spirits exist in everything from objects to events to our houses and bodies,” she explains. “I offer my gratitude to the Kami spirits for having been born in this life using my method. Every sheet of paper I cut is a prayer in itself.”

When Shibata lived in New York, she began making these sculptures. She would go to a church to meditate and get away from the city’s noise, and it was when she witnessed light illuminating stained glass she was reminded of her passion for paperwork. The artist tells us:

The city was busy. Everything moved swiftly, people and time, and I needed a peaceful place to return to myself. One day after meditation, I awoke to see brilliant light flooding the floor through the broken windows. >>

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Paper Landscapes

It was breathtakingly gorgeous in its beauty. It evoked a memory from when I was a kid when I cut black paper and covered it with colored cellophane to make a “paper” stained glass artwork. When I got home, I gathered the items on my way there and attempted it that night. From then on, I continued cutting paper.

I imagine a world of fairytales come to life, of nature spirits, and enchanted forests. Cities illuminated by Moroccan stars and the glow of Parisian street lamps. Worlds so small they can fit inside a bell jar or notebook and others so large you can get lost inside.

And what if we were to tell you these worlds were cut out of paper? Magic born from the blank pages of a book and woven from the purest of imaginations. Japanese artist Ayumi Shibata is the weaver of such worlds. She cuts from paper the most intricate miniature creations to immersive, life-sized installations. >>

Paper Landscapes

With her distinctly Japanese aesthetic and inspirations from “kami” spirits that reside in all living things, she breathes magical life into everything her knife touches. Writers and authors across time would agree that there is nothing more intimidating than a blank page, but for Ayumi, white paper is a portal into a world of dreams as endless as the imagination.

Origin Story…

“Because my mother is a quilt and patchwork maker, I started to play with needles, string and left over fabrics in her atelier shop and at home when I was a child. That is the foundation of my art. When I was a teenager, I got into music. I sang and wrote songs. Music was the way that I expressed myself at that time. When I moved to New York, I started to make art pieces by paper and taking a stained glass workshop.

I enrolled in the Printmaking and Sculpture, Mixed media department for four years in the National Academy School in New York under Maurizio Pellegrin and Kathy Caraccio. During that time in NY, I had several group shows and two solo shows in soho,NY and Omote-sando, Tokyo. In 2015, I moved to Paris.” >>

On “Kami” Spirits…

“Kami” is the Japanese word that means god, divinity, or spirit, and it also means “paper.” In Japanese worship and in my religion of Shinto, invisible “Kami” spirits dwell in various objects and events, places, as well as in our houses and in our bodies. Ya-o-yorozu no kami, (which literally means eight millions of spirits, uncountably many spirits) who live together all around in Japan.”Kami”are connected to nature.

They move freely beyond time and the universe. Also “Kami” dwell in paper. In the religion of Shinto, paper is considered a sacred material. I cut paper to express my thankfulness to the “Kami” spirits for having been born in this life. Each cut, each page is a prayer. My process helps me to be quiet and clear my mind in meditation or prayer. I purify my soul through the act of cutting paper. By interacting with the “Kami” spirit material, I can connect to this spirit world with our own.” >>

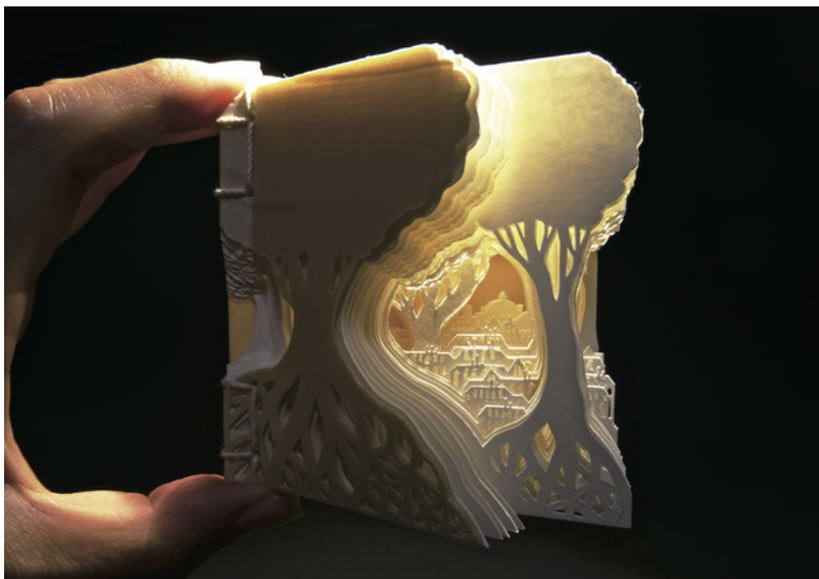
Relativity...

“Everything in life is relative. When ants walk next to sky scrapers, they never realize what they are walking next to. When compared to a daisy, a sunflower appears to be giant, but when it lies amongst the old oak trees, it appears small and inconsequential. In the same way, scale and proportion are important to the viewers relationship and viewing experience. Large works of art invite the viewer to be swallowed by the visual world they are engaging with. Small art works keep the viewer in the position of an outside observer. We observe small works as if looking through a key hole into another world; constantly aware of our outsider status.”

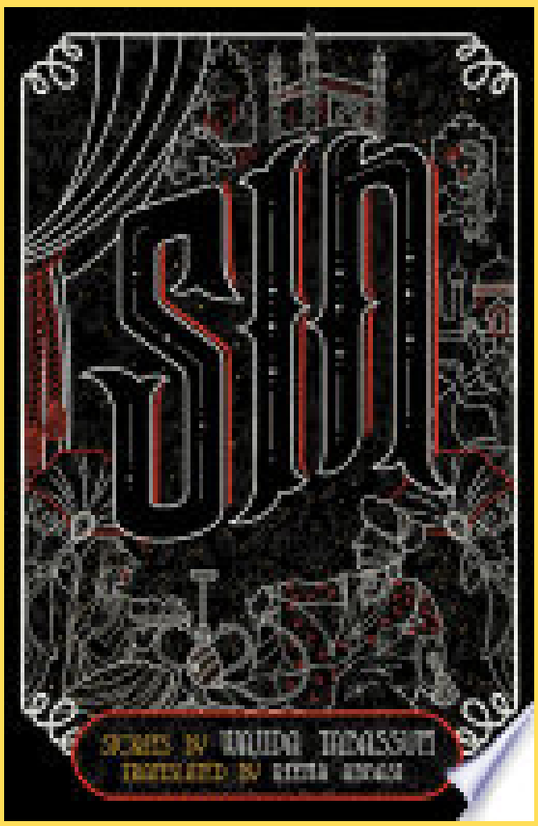
Paper Landscapes

On Paper Secrets…

“Paper has personality, like humans. I communicate with it. It is important for me to understand the personality of each piece of paper. For example, the way the light effects it, the effects of the darkness, the thickness, the strength, how the humidity interacts with it, and what is it made of. I choose the paper for each project by considering its personality.” <>



Author: Wajida Tabassum



Prominent fiction writer and poet representing acute feminist views with remarkable insights into the Eastern male and female psyche especially in relation to their sexual, psychological and social issues. Some of her stories were made into films.

About the book: (GoogleBooks)

A nymphomaniac nawab and his fiercely clever footman.

The awakening of a servant-child's passion.
A divorce fuelled by envy, illicit love and suppression.
A noble set to transform the history of royal marriages.

Set in Hyderabad's old-world aristocratic society of the 1950s, this stellar collection of stories resurrects and explores the work of Wajida Tabassum, one of the most prominent names in Urdu literature, an iconoclast and nonconformist often referred to as the 'female Manto'. In her lifetime, Tabassum's fearless portrayal of the realities of the society she lived in met with severe criticism from the so-called custodians of culture of the time, and she was reviled to the point that mobs set out to torch her publishers' offices.

Sin showcases Tabassum's boldest short stories, alongside the story of her own life, translated for the first time into English, in which she captures, in riveting prose, the spectrum of depravity among Hyderabad's elite, middle-class compulsions in the mid-twentieth century, and blurred lines of decency and decorum.

Featuring lascivious nawabs, lustful begums, cunning servants, and unfulfilled marriages marked by peculiar rituals and customs, this volume will surprise, intrigue and entertain readers in equal measure.

IVORYBOOKS

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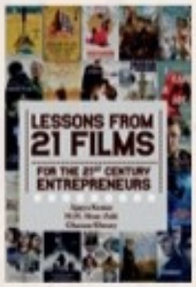

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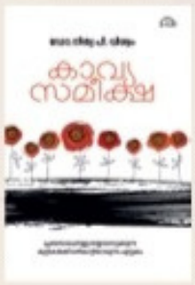

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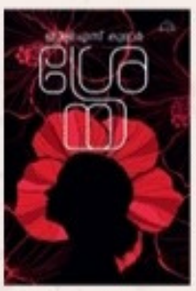

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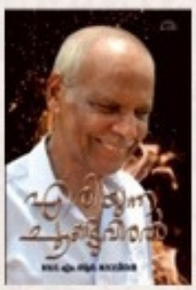

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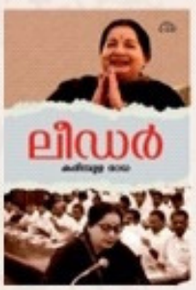

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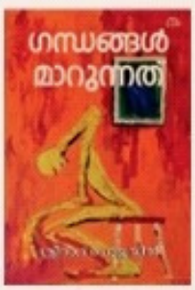

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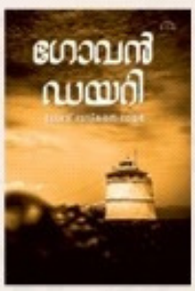

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Tenzin Tsundue

Tsundue (born 1975) is a poet, writer and Tibetan refugee and activist. He won the first-ever Outlook-Picador Award for Non-Fiction in 2001 for his work "My Kind of Exile". He has published four books which have been translated into several languages: Crossing the Border (1999), Kora (2002), Semshook (2007), and Tsen-göl (2012). Tsundue's writings have also appeared in various publications around the world including the International PEN, Outlook, and The Times of India.

space-bar

A PROPOSAL

pull your ceiling half-way down
and you can create a mezzanine for me

your walls open into cupboards
is there an empty shelf for me?

let me grow in your garden
with your roses and prickly pears

i'll sleep under your bed
and watch TV in the mirror

do you have an ear on your balcony?
i am singing from your window

open your door
let me in

i am resting at your doorstep
call me when you are awake

*The poem is taken from the book Kora with the author's consent.

Blood and Sand whisky cocktail

Courtesy: GQ

Ingredients:

- 50ml whisky
- 50ml Orange Juice
- 45ml Sweet Vermouth

Method:

- Add Whisky, Orange Juice and sweet vermouth to a shaker.
- Add in a spoon of juice from the Maraschino cherry jar.
- Strain and garnish with a Maraschino cherry.

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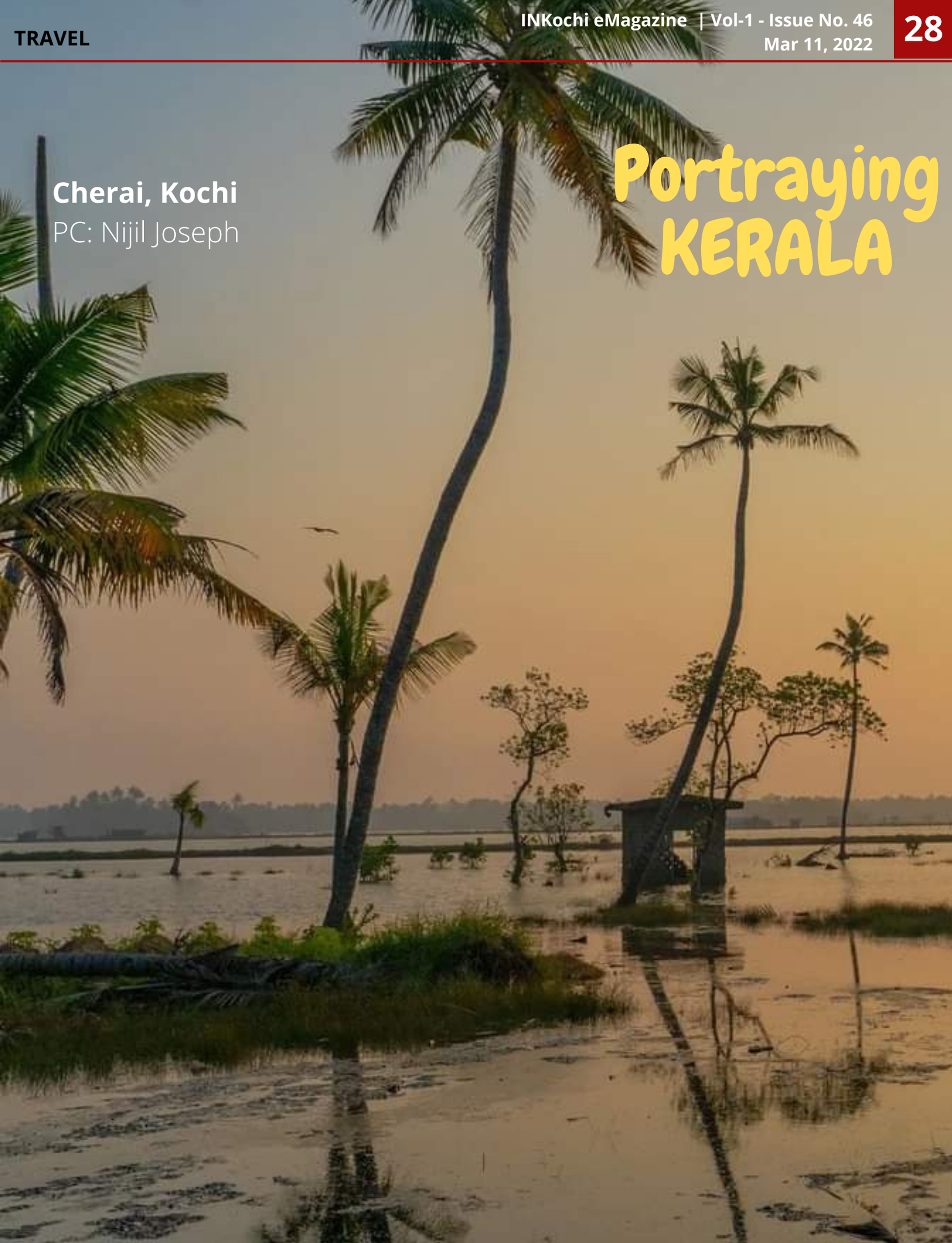
Kaziranga

One Week One Shot

By:
Sudhir Shivaram

Portraying KERALA



Cherai, Kochi
PC: Nijil Joseph

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